PERMANENT Review Committee on the Status of Women FACULTY OF FINE ARTS

newsletter

issue 4 december 1991

CONCORDIA UNIVERSITY

This Issue:

- *CHILDCARE NEEDS AT CONCORDIA*
- *WHAT HAPPENED TO L'ESSENTIELLE?*
- *THE RETURN OF THE "HOW DO I LOOK CLUB"*
- *SCRUTINIZING THE SUBTEXT*
- *REMEMBERING ANOTHER DECEMBER*
- *NOT ALONE: NAMING WOMEN*

PLUS :

- *VISUAL ART FROM CONCORDIA WOMEN*
- *WOMEN IN OUR GALLERIES*
- *LOTS MORE!*

The Permanent Review Committee on the Status of Women, Faculty of Fine Arts Newsletter
Concordia University

Issue 4

December 1991

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This newsletter is a place for the voices of women in the Faculty of Fine Art, for their letters, their articles and their artwork. It serves as a forum where our subcommittees are listed, duties spelled out, accomplishments celebrated and new working members sought.

The Permanent Review Committee on the Status of Women for the Faculty of Fine Arts is non-heirarchically structured and operates by consensus. Our membership consists of students, teaching faculty and staff from the Faculty of Fine Arts at Concordia University. We are dedicated to fostering a gender-balanced forum to educate, to support and to change. We meet Thursdays 10-12 in VA 243. New members welcome to join any time!

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FROM THE NATIONAL FILM BOARD OF CANADA

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National Film Board of Canada
Office national du film du Canada
STUDIO D

lineage
for cody for
daughters and sons
this is a list of a few women
who influence have influenced may influence
many numbers of women and men..the list is subjective and defined as incomplete with controversy prehaps without controversy help us to continue our past and presence... guerilla girls hannah arendt paula a. treichler elizabeth a. flynn michele bernstein frida kahlo keri hulmes marion dorn camille claudel ray eames margaret mead amelia erhart madame currie kate millet sonia braga marianne sagebrecht alice walker angela davis martha graham kay sage tanguy mary kelly eva hesse kiki smith colette pearl bailey caroline cassidy eileen gray sophie tauber arp cleopatra susie cooper diane arbus isadora duncan meret oppenheim rebecca horn georgia o'keefe margaret atwood ann rice stawhawk hannah hoch rosalyn deutsche arlene raven gayatari chakravorty spivak suzanne lacy chantal mouffe barbara hepworth gertrude stein eva perron emma goldman isabelle anscombe simone de beauvoir betty goodman coco chanel lucy lippard lee krasner modjeska barbara kruger sarah blanding theda bara julia marlowe angela 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henes millicent garrett fawcett mary astell marcelle bernstein edmonia lewis anne mansfield sullivan fran gillespie fannia m. cohn mierle ukeles sheila copps brigitte reily vavara stepanova joanna isaak marcia tucker loretta todd jane ash poitras lynn lapointe suzi gablick adrian piper nellie richard adrienne rich brigitte riley patricia gruben joyce weiland carol laing pat kirkham sherrie ortner laurie anderson michele parkerson sara diamond martha fleming yvonne rainer jeanette winterson carol squiers mary wollstonecraft marilyn burgess martha rosler teresa de lauretis isabella stewart gardner mary sargeant florence rosie perez rosalind krauss shu lea cheang chris martin julie dash rosalind williams mujerhas muralistas anne ohara tanya mars marion dorn griselda pollock helen keller sonia delauney barbara ehrenreich marion richardson dr. cecille anger irene senecal ursula franklin audre lorde madelaine parent barbara ann scott toni morrison loretta todd catherine marshall indira 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cherrie moraga liz magor helene cixous janet radcliffe richards nancy chodorow amanda cross lisa hoogstra jackie macmillian muriel rukeyse eleanor flexner dorothy sterling paula giddings deirdre english hilary robinson cherrie moraga sandra lee bartky iris young lilian smith diane lewis jacqueline rose judith williamson kate linker jane gallop juliet mitchell julia kristeva linda nicholson varda burnstyn catherine porter isabelle de courtivron elaine marks trinh t.minh-ha rhea tregebov karen kelly larissa bonafante betty goodwin kathy halbreich lisette model p.k. page abigail sturgess marie annick brown carolyn cohn eva beuys linda nochlin to be continued...

Karen Langshaw

S U B V E R S I O N

Christine Prefontaine

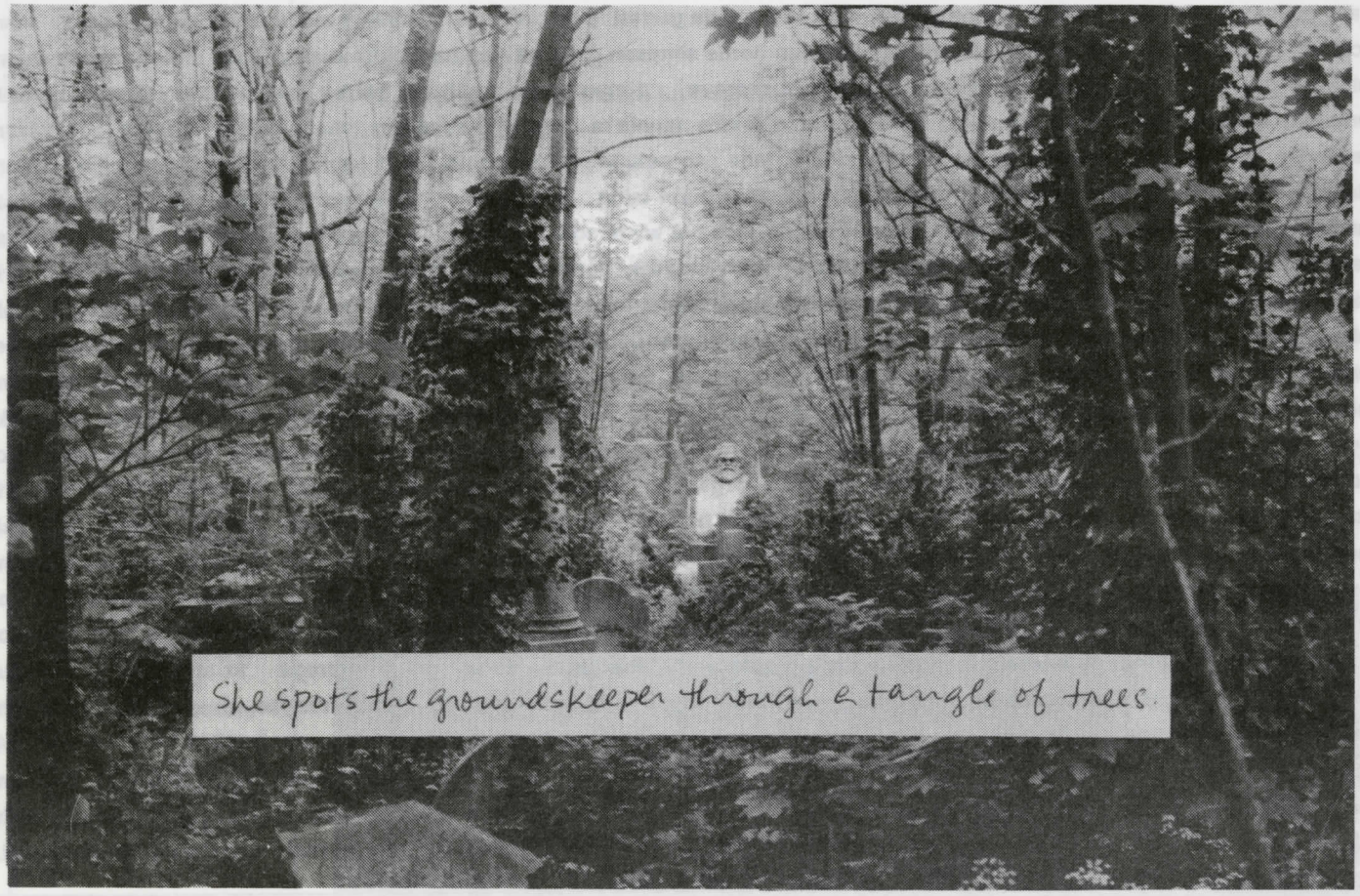
I am living in between your words and your ways. I am adjusting them to fit what is true to me. I am shifting your reality to create my own.

sub-pre*fix* I. situated under or beneath. 2.secondary in rank; subordinate. 3. falling short of; less than or imperfectly. 4. forming a subdivision or subordinate part of the whole.

The word reveals so much. My-version is the sub-version: lesser, below. The word *subvert* comes from the Latin *sub*-below, *vertere*-to turn, which leads to the word *subversio*-destruction. To subvert is "I. to bring about the complete downfall or ruin of (something existing or established by a system, of law, etc.). 2. to undermine the moral principles of (a person, etc.); corrupt."Hierarchy (from the greek *hieros*-holy or divine, *arkhein*-to rule), racism sexism and classism are implicit in our language - compare the different meanings and sources of the words *black* and *white*, *rich* and *poor.*

I want to reject these structures and at the same time I must submit to them in order to communicate. I am challenging, questioning and attempting to undermine (notice the prefix) the chauvinist ways of our society and my culture. I am aware of the negative subtext implicit and interwoven into my words. I want to use this awareness to understand and name that which attempts to enclose me. Look for me in between.

COLLINS DICTIONARY OF THE ENGLISH LANGUAGE (second edition)
London: William Collins Sons & Co. Ltd., 1989.



Janice McLaren

recession oppression

Cathy Sisler

When I arrived in Montreal this September one of the first resources I sought was the local women's bookstore. I knew that it would be a good place to get information about women's activities around town, to find women's newspapers and periodicals, to buy texts for some of the women's studies courses I was about to embark on at Concordia, and maybe just to chat and feel less like a stranger. I was happy to find "L'Essentielle" at 420 Rachel East, for it proved to be an abundant source for all of the things aforementioned. My excitement, however, soon changed to disappointment when I learned that the store was on the verge of closing - permanently. "L'Essentielle" was not surviving financially.

I remember walking away thinking: "I can't believe that a city the size of Montreal can't support even one women's bookstore!" That thought continued to haunt me, and is the reason for this article. I'm prepared to take some criticism since I'm speaking out about a Montreal issue, and I'm a newcomer to Montreal. But maybe my shock at the situation will catalyze some questioning about it. Why can't this city support a women's bookstore when other major Canadian cities (Toronto, Ottawa, Vancouver) can, recession or no recession? "L'Essentielle"is the fourth women's bookstore to go down here.

Returning to"L'Essentielle" the following week, I met one of the co-owners, Odette DesOrmeaux, who took the time to talk to me about a number of issues behind the closing: recession, GST, competition from other stores, lack of orders from universities, and problems in community support. In fact, despite stress and fatigue, Odette spoke to many women about the closing because of her concern for the serious implications of this loss. In a more lengthy interview with Wendy Putman (who kindly loaned me the tape for this article) Odette expanded on the crippling effects the GST has had on the publishing industry:

> "From the Consumer end, of course, the recession is a large factor, and the GST imposed on books has contributed largely to what's happened to us. Also there's the price of books per se. Now publishers have to pay GST on all the steps omaking a book, all along the chain, the whole publishing industry is very affectedby this, from the author to the bookseller and to the consumer it is passed on, so it has lots of repercussions economically. I think also that books, especially the books we import from France and from Britain, or anywhere else in the world, are very expensive; [and GST is paid on postage for all imports] and the American books that are distributed by Canadian distributors, the price of these books doesn't really fluctuate with the value of our dollar. So we don't see any real economy being passed on the consumer."

Publishing is hit at all points of process and output, but how equal are the results of that attack? Mainstream processes are affected, to be sure, but non-mainstream (non-dominant, non-white, non-heterosexual) processes are more likely to be devastated. Not only is the distribution of non-mainstream material squeezed, but it becomes that much harder for non-mainstream authors to get published, as fewer publishers are able to take that economic (and political) risk. In light of the selective nature of the squeeze, a common word like "recession" begins to seem less commonly experienced. Wendy Putman brought forth the deeper issues regarding governmental strangling - and thus silencing - of small business in general, and specifically small press publishing, of which women are not only the largest labour segment but also the largest consumers:

> "We have to look even deeper at the roots of this, because we now see that there is an area in which a lot of women work and a lot women purchase and this is an area that, like women's services and women's social services is starting to be underfunded, because it doesn't have the "importance" for the government to fund. So who's going to be left out? ...It's not going to be McLeans magazine, it's going to be the small dissenting voices....The small presses are where the new women on the writing scene get published first of all, and they no longer have access to this medium."

Yet a non-mainstream bookstore like "L'Androgyne" is staying in business. Perhaps that is because their market is jut that much more diversified to encompass, in addition to feminist and lesbian material, a large stock of material for gay men. When I asked Odette for any suggestions she might have as to how a future women's bookstore might survive, she stressed that they would have to increase the scope of the material to include other areas of interest, for example spirituality or occultism. But when I consider the diversity already encompassed in feminist and lesbian fiction and non-fiction, it does not seem like too much to hope that we could, as a community of women, make viable at least one place solely for that exchange. And that, in turn, would encourage the flow of new material being written and published. But I'll have to do more than hope. The reality is that "L'Essentielle" (who supported "L'Androgyne" in the recent customs battle for banned and censored gay and lesbian material at the border) will not survive. The reality is that other feminist publications like "Communiqu'Elles" will not survive. And "recession" or not, we must continue to be concerned about what this means, and what we can do about it.

Which brings me to the issue of community support. I've taken the unpopular position of an outsider recently migrated to Montreal from Toronto, where the women's bookstore is surviving. O.K. maybe Toronto is a wealthier city (although the gap between rich and poor is growing wider everyday, and there's an awful lot of women on the poor side). But I chose to leave Toronto and come to Montreal:

(continues on page 9...)

More than Diapers Need Changing:

Childcare at Concordia

Have you ever met: someone on the bus, in the middle of winter, with a couple of kids, on the way to daycare, late for class, stroller in one hand, portfolio slipping out the other, one kid screaming, because the other one just pinched her?

There are many myths surrounding parenthood. A myth, for example , is that the rewards of parenthood easily outweigh its demands. A fact, on the other hand, is that parents who want to do more than "just" to take care of their children, end up in a no-win situation - we feel that we are not 'dedicated' enough to our studies or work, and at the same time we feel as if we are letting our children down.

Last spring a questionnaire was distributed to parents and guardians in the Faculty of Fine Arts. The questionnaire was designed to ascertain how child care needs are being met at Concordia. It was produced by the 'daycare committee', a subcommittee of the Permanent Review Committee on the Status of Women, Faculty of Fine Arts. Presently the subcommittee has two members: we are both Fine Arts students at Concordia, and mothers of young children. Our negative experiences with the existing daycare situation - and general attitudes toward students with children - led us to form the subcommittee. Though we are working with the full support of the Review Committee on Status of Women, one observation is easily made: questions around parenthood and its accompanying problems are of interest to one main group - the parents/guardians themselves. Too bad, because most of them are working the 'double shift' already, juggling jobs, studies, families, so most will not be able to spare time for sitting on a committee, or anything else, for that matter.

These problems are not easily solved because they are rooted deep in our social reality. Our questionnaire was never meant to provide easy answers, but to give some insight into the situation and, wherever possible, to give some recommendations. Thank you for filling in those questionnaires. The compiled results are printed on the opposite page.

General Observations:

Forty seven people filled out this questionnaire - 91% of whom are women. The primary caretakers are predominantly mothers. One-third of them receive no help with parental responsibilities. (question *C 1.*) The ones that do, usually receive help from the husband/partner, and also from the grandmother, mother-in-law, sisters.

Some of the results compiled in the questionnaire are misleading. 17% of those who filled it out have children of 16 years and over and therefore are no longer in need of childcare. This becomes significant when considering question *D 1.* -45% answer negatively when asked whether the lack of adequate childcare options prevents them from fulfilling their study/work requirements. We can safely assume that a fair number of these people would have responded affirmatively when their children were younger.

An important fact to note is that 81% of those who filled out the questionnaire feel that they are unable to increase their course load or continue their education at the graduate level, because adequate childcare is unavailable. (question *E 5.*)

Recommendations:

According to the results of the questionnaire, there is a need for:

-Extended daycare hours (question *E 1.*)

-Drop-in babysitting, available at a facility near or in VA Building (question *E 1.*)

-A space within the VA Building to be used specifically by parents/guardians and their children (for nursing, etc.)(question *E 3.*)

-Creation of a co-operatively managed drop-in facility near the VA (question *E 4.*)

In addition, we would recommend the installation of fold-out diaper changing tables in both the men's and women's washrooms on the first floor of the VA building.

Many of the parents commented on how pleased they were that finally someone had bothered to ask them whether their child care needs were being met. Let's face it, a situation requires serious change when a simple questionnaire prompts the following response:

"Je suis très touchée que ces questions me soient posées car il est rare que l'ont tiennent ce type de problèmes en considération. Au contraire. La semaine demiére il y a un prof qui nous a dit qu'il se foutait de savoir si nous avions des enfants, si nous devions travailler pour payer nos études..."

A file on the "daycare project", including all individual comments, will be available through the Review Committee on the Status of Women, Faculty of Fine Arts, as of December 1991. We encourage anyone interested in helping us with this project to contact the committee. (Status of Women Committee mailbox, Photocopy Room, 2nd Floor, VA Building.)

CHILD CARE AT CONCORDIA - QUESTIONNAIRE FOR PARENTS & GUARDIANS

The Permanent Review Committee on the Status of Women, Faculty of Fine Arts

by Katja McLeod and Sara Morley

We put together this questionnaire in order to find out how the child-care needs of students, faculty and staff, who are parents or guardians, are being met. We will use the information we gather to make recommendations as to how child-care facilities at Concordia can be improved.

Forty seven questionnaires were filled out.

A 1. Are you:
- 91% – Female
- 9% – Male

2. Are you:

Student
- 58% – Undergraduate (part-time)
- 37% – Undergraduate (full-time)
- 6% – Graduate (full-time)
- 2% – Graduate (part-time)

Faculty
- 9% – Part-time
- 4% – Part-time and Graduate Student
- 2% – Full-time

Staff
- 2% – Full-time
- 0% – Part-time

4. In which department?
- 32% – Studio Art
- 24% – Art Education
- 9% – Art History
- 9% – Sculpture
- 4% – Photo
- 4% – Design
- 2% – Painting& Drawing
- 2% – Dance
- 2% – Cinema
- 2% – Theatre
- 2% – Inter-related Arts
- 2% – English
- 2% – Physics
- 2% – Independent students
- 2% – Unknown

5. On which campus?
- 91% – SGW
- 4.5% – Loyola
- 4.5% – both

6. How many children do you have in your care?
- 45% – one child
- 43% – two children
- 6% – three children
- 2% – none at home at present
- 4% – none

7. What ages?
- 7% – under one
- 9% – one
- 9% – two
- 9% – three
- 4% – four
- 4% – five
- 10% – six
- 4% – seven
- 10% – eight
- 4% – nine
- 3% – ten
- 3% – eleven
- 3% – twelve
- 1% – thirteen
- 1% – fourteen
- 17% – sixteen and over

B 1. Are you using day-care facilities now?
- 66% – No
- 18% – Yes (part-time)
- 16% – Yes (full-time)

2. Are you using a babysitter in order to attend classes, or to complete course work?
- 79% – Yes
- 21% – No

- 73% – At home
- 27% – At babysitter's home

- 67% – paid
- 33% – un-paid

C 1. Is there another adult who shares the responsibility of looking after your child or children?
- 67% – Yes
- 33% – No

D 1. Does the lack of adequate child-care options prevent you from fulfilling your study/work requirements?
- 55% – Yes
- 45% – No

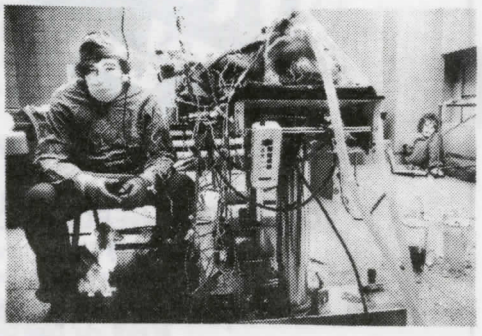
E 1. If your needs for child-care are not being met, what do you need most?
- 28% – Drop-in babysitting
- 26% – Extended day-care hours
- 22% – Babysitting at your home
- 20% – Day-care facility
- 4% – Other

2. If you are not using day-care facilities, what are the reasons?
- 31% – Hours that are incompatible with your needs
- 27% – Other
- 21% – Expense is too great
- 19% – Inconvenient location
- 2% – Presently on a waiting list

3. If a space to be used specifically by parents/guardians and their children were made available within Concordia University, would you use it?
- 77% – Yes
- 23% – No

4. If a co-operatively managed drop-in facility were available on campus, would you use it?
- 79% – Yes
- 21% – No

5. If adequate child-care were available to you, would this encourage you to increase your course load, or continue your education at a graduate level?
- 81% – Yes
- 19% – No



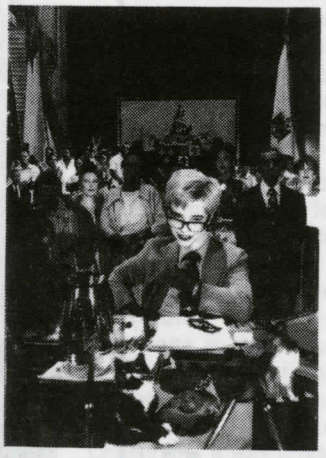
Laura Bernhardson

THE "HOW DO I LOOK?" FESTIVAL

Communications/Fine Arts Liaison

Kim Sawchuck and Cathy Busby

Last year, the "How Do I Look Club" organized a five week film and video festival in the Department of Communications at Concordia University. The organizing committee, or "club" as we playfully dubbed ourselves, was composed of undergraduate students, graduate students and faculty from Communications. The 1990-1991 festival, held every Monday at 4:00 in the Bryan Building, featured films by female students in the Department of Communications from all levels of the programme. We decided to use the title "How Do I Look" to emphasize the multiple positions that women have to film and video practices as producers and viewers of films, and as actresses in films made by women within our department over the past few years.



Laura Bernhardson

Five sessions were held on five themes: Work and Money; Sex; Gendering;' Feminist Aesthetics; and the Documentary. Each session featured up to four short student films and videos. After the screenings, the participants were invited to stay and discuss the films. These discussions were lead by members of the Montreal film and video community: Anne Golden from Groupe Intervention Video, Cathy Quinn, Marilyn Burgess, and Renee Baert were among the invited guests. A critical component of the festival was the "archival" material we found in the department - films and videos from students who had graduated from Communications Studies in past years.

This year the "How Do I Look Club" will be collaborating with the Permanent Review Committee on the Status of Women in the Faculty of Fine Arts. Thus we are inviting submissions from women from Communication Studies and Fine Arts. We are anticipating that this year's sessions will include a discussion of race in relationship to gender. We will also consider film and video work pertinent to the feminist project of re-evaluating contemporary gender relations. The deadline is December 16th, 1991. Once submitted, the films and videos will be reviewed by committee and organized into different areas for discussion over a four week period.

Like last year's festival, the impetus for the 1991-1992 project is to promote the film and video work of women students from Concordia and to provide a forum for discussion of past work and work-in-progress. We hope to augment these goals by inviting film and video makers from outside of Montreal who will present their own work in the context of their communities. Film and Video makers being considered are: Sara Diamond from Vancouver and Midi Onedera from Toronto.

Submissions can be dropped off at "How Do I Look" Club at Room 111, Bryan Building or the office at the Bourget Building, 1230 Rue de la Montagne.

Girls! LES FILLES!

feminist handbook - manuel féministe

VOLUNTEERS NEEDED FOR:
1. DISTRIBUTION
2. PUBLICITY
3. SALES (ON OR OFF CAMPUS)

THIS WINTER AND SPRING 1992
NO EXPERIENCE NECESSARY
ANY AMOUNT OF TIME (1/2 HOUR - 1/2 DAY)

****HELP MAKE FEMINISM MORE ACCESSIBLE TO YOUR COMMUNITY****

CONTACT JANICE THROUGH STATUS OF WOMEN (CB 203), CONCORDIA UNIVERSITY OR LEAVE A MESSAGE AT 848-7431.

Mariela Borello

continued from page 5...

one of the reasons being the women's studies courses offered by one of the many universities here. In the statistics Odette cited, Concordia teachers fared best for supporting the store. But the support wasn't widespread enough. Odette spoke of the Ottawa Women's Bookstore in relation to this problem:

> "In Ottawa there are fewer universities than in Montreal...The Ottawa Women's Bookstore has a lot of support from the institutions who buy large orders from the store. But also the students were aggressive in seeing that their teachers did support the store. But I am very surprised that we have never gotten any orders from McGill, UQAM, or the University of Montreal, because all have, in one form or another, some women's studie programs, and actually it's only Concordia who has made moves on it, and even at that, it's not all the teachers at Concordia." [This fall 8 Montreal University teachers ordered books through L'Essentielle, 7 of those were from Concordia.]

Of course, a store like "L'Essentielle" services more than just the university community, and what is necessary is that as many women from as many living and working experiences as possible see the importance of supporting a women's bookstore. If there are divisions which are preventing this, it is important to question why such dividing lines can't also - in some situations - converge. In her interview with Wendy Putman, Odette discussed community support in this way:

> "I think that community support is one [very] important thing in the survival of a bookstore ... First you get moral support ... to feel like you're in the centre of things...and of course there is support in terms of sales...and I don't know exactly what to attribute it to, but I have this feeling that the Montreal 'communities' have not necessarily supported this store enough...There has to be a political commitment to having a store because the store serves a community but the community has to support the store also...The community has to support it, they have to make it a point to come and buy their books at the store."

One way in which we, the here at Concordia, and especially those of us in the arts and in women's studies, can insure that we won't lose yet another women's bookstore (when and if another one opens) is to reinforce, in whatever way we can, the idea of support for places of exchange for women's ideas and expressions. This is crucial to the process of challenging dominant and oppressive ideologies. We have to find ways to put our money where our minds are. Or, as
Wendy Putman so aptly put it: "I think we have to beware of letting our symbols be taken away from us, and our signs of community and strength of community."

Finally, we should give a word of thanks to Odette DesOrmeaux and Martine Huysmans who made "L'Essentielle" a reality for four and a half years. And I think we should feel a little sad because, as Odette remarked, something important is going away:

> "I always saw my store as a communications device between what's written and thought...to present these ideas and these works and to share them with other women; I saw it even when I looked in the catalogues and found new books...until the moment when I presented a book to a customer and said 'oh, this is new',...and unfortunately this is one more means of communications between us that is going away. ...I will miss all of the women who did support us and who came and took the time to chat and talk about books and talk about our lives."

My thanks to Odette DesOrmeaux for talking to me about the store, to Odette and Martine and all the staff of "L'Essentielle", to Wendy Putman for her insightful interview and generosity, to the Permanent Review Committee for discussion, ideas and support, and to Johanne at the Concordia Women's Centre.

Warm-up Exercise

It's almost December again and I'm feeling that quickfreeze numbness that has nothing to do with the onset of winter. I felt this way last year, too. But it started the year before. Maybe seeing it written down will thaw it a bit.

This is what I remember about December 6, 1989. I remember that I went out drinking with some friends and ended up staying out with them almost all night. We talked a lot. We danced. We just seemed to need to be together. I remember I had a long conversation with James about what men can do to end sexism, what we wasps can do to end racism. Drunk talk. Change the world talk. Optimism. I remember I felt hopeful. I remember that I walked home alone as I usually do, propelled by conversation and night air and the energy and sense of possibility my friends always give me.

My sister called at eight in the morning. Woke me up. I remember the silence, then her voice, shaky but clear even at over 3000 miles. "Karilee?" Silence. "Oh, thank god. Oh, thank god." Then she told me.

I talked to a lot of women that day. I remember that when I finally went out, it was the first time, walking in Montreal, that I didn't feel safe. First time I just couldn't ignore the fact that there are rarely any women walking alone at night except me. First time I started wondering about all those men.

I remember in the following week, I found myself seizing up, getting more and more numb inside. The papers screamed statistics on dead women, killed by men. Killed by lovers, brothers, husbands, fathers, strangers. Stay home. Behave. Was how it started to sound. (as if that helps battered wives, battered daughters...) The cacophany of all those big strong newspaper and TV daddies telling me it was for my own good. Never could tell. Crazies everywhere.

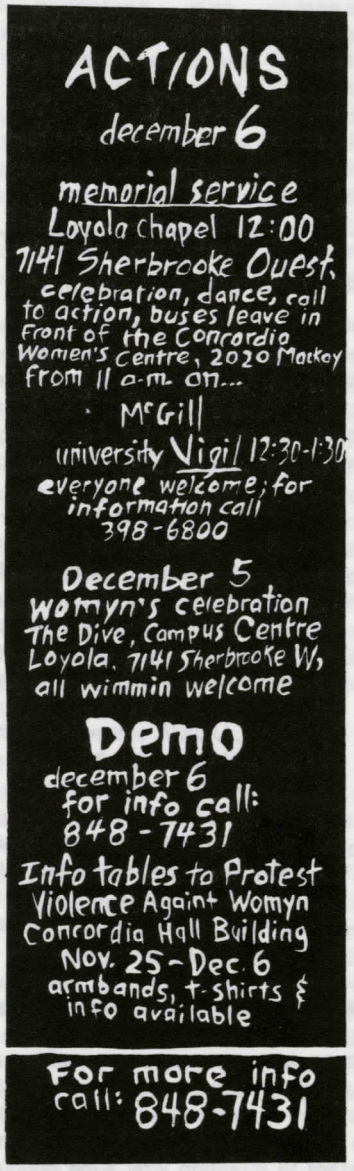
I remember that week we had our last "Feminism and Art" class at Regine's house. We had intended to sum up some articles and "talk art", but all we could think of was what does it mean when 14 women university students are massacred by one man? That he used feministe like a curse, that most of the news media refused to relate the deaths of these women with what we understood to be the ongoing violence against women by some men. We were all feeling angry and scared and confused. These women, like so many others, had died because they were women who didn't "know their place". Women like us.

I remember how good it felt to talk about it. How we all agreed we had to do something. Talk back to the media. Stand our ground. Stay out there. I remember Regine found some black fabric and we made armbands. The poster we came up with said "We are not afraid. Nous sommes sans peur." And at the bottom, "Wear a black arm band for solidarity". We pasted an armband under it and copied as many as we could afford. Then, Susan driving the van, looking out for cops and Janice and I, fingers and toes freezing, slapping posters onto walls all along Ste. Catherine Street with wallpaper paste that froze before they really got stuck on. Feeling silly and defiant at the same time. And the derisive comments, the Christmas shoppers annoyed at bumping into us, the sense of futility. But I remember, just when we were ready to quit, Susan saw that one old woman who stopped, peered at a wall full of our posters, then smiled and nodded before continuing on. That got us through our bucket of glue.

What I can't remember is all the names of those women who were murdered that December 6, although the news media has made sure that I remember the name of the guy who shot them.

I can still feel suddenly paralyzed at the recollection of my sister's voice that morning. I can still be lulled by my relationships with thinking, caring men. Can forget sometimes that there are misogynists out there. The numbness I get this time of year is like the onset of hypothermia. But I cannot let myself lay down to rest. I cannot succumb to the drowsiness. I have to keep moving. I have to stay "out there". I must resist sleep. I must resist.

Karilee Fuglem
November 25, 1991



WOMEN IN OUR GALLERIES:

BOURGET GALLERY, 1230 de la Montagne, 848-4607. Hours: Mon.-Fri., 9-5.

Katja McLeod, Dec. 1-7
Shari Neudorf, Dec. 7-14
Celine Rieux, Feb. 1-13

CONCORDIA ART GALLERY, 1455 de Maisonneuve, 848-4750.

Susanna Heller, Oct. 24-Dec. 7

VAV GALLERY, 1395 Rene Levesque, (security, call: 848-3710). Mon.-Fri., 10-10; Sat. 10-5.

Mitsuru Cope and **Stephanie Yarymowich,** Dec. 8-14.
Marie de Sousa and **Carolina Echeverria,** Jan. 19-25.
Natalie Lafortune and **Kevin Sullivan,** Jan. 26-Feb. 1.
Kaliopy Katsanis and **Kalliopi Carol Beneton,** Feb. 9-15.

To list your exhibition at Concordia or to publish an exhbition review in our next issue contact us through the Women's Centre, (848-7421) by January 21 1992!

Laura Bernhardson

Deadline for Submissions for Next Status of Women, Faculty of Fine Arts Newsletter is January 21! Write, Draw, Make Things, Gather Info, Report...YOU NAME IT, its YOUR newsletter! See page 2 for address and phone number contact, or drop stuff off at our mailbox in the Photocopy room, 2nd Floor, VA Building.

T-shirts available at Concordia Women's Centre (2020 MacKay) NOW: "We Are Not Afraid..."(Nous Sommes Sans Peur), "Remember, Regroup, Revolt" and others.. from $10.00

Look for more "women's info" listings to be included in the February newsletter..

Time to pick up[your December issue of AGENDA, at Concordia Women's Centre. (and check out the resources, relax and visit with other women while your're there.) 2020 MacKay, downstairs.

WANTED: A GOOD DEAL ON A USED ANSWERING MACHINE...Leave a note in the Fine Arts Status of Women mailbox, photocopy room, VA Building, 2nd floor, or leave a message at 848-7431(The Women's Centre.)

Why wait for spring? Pick up the fall issue of GASP at the Concordia Women's Centre, 2020 MacKay, while it's still (officially) fall...

Cheers to CUSA for one helluva terrific handbook!
(yes, feminism works)

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Depuis sa fondation en 1983, **Le comité permanent de revue du Statut de la Femme, de la faculté des Beaux Arts à l'Université Concordia** oeuvre pour la promotion de l'équalité des genres et pour l'élargissement de la compréhension du feminisme à l'interieur du curriculum de cette faculté. Le manuel feministe, volume 1 fut conçu comme un texte de base regardant certaines préoccupations et théories qui semblent trop souvent mystifiées.

feminist handbook – manuel féministe

Since its inception in 1983, **The Permanent Review committee on the Status of Women for the Faculty of Fine Arts at Concordia University** has worked to promote gender equality, and expand an understanding of feminism in our curriculum. The feminist handbook, volume 1 was conceived as a kind of basic text of concerns and theories which too often seem mystified.

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COÛT: $3.00 si acheté à l'Université Concordia **COST:** $3.00 if purchased within Concordia University

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The Women's Center / Centre des Femmes
2020 Mackay, P-03

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